



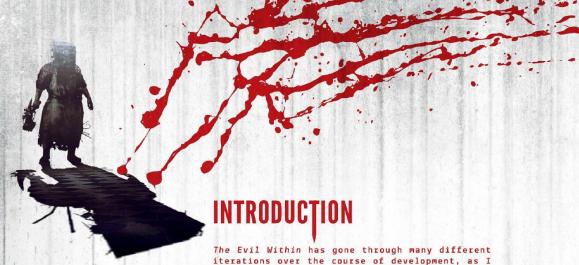


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BE A hosp PUBLISHER DESIGNERS DIGITAL PRODUCTION ASSISTANT EDITORS EDITOR SPECIAL THANKS TO David Clayman and Steve Perkins with Bethesda Softworks. THE ART OF THE EVIL WITHIN
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of this publication may be represented or transmission of the Countries of the C PUBLISHED BY DARK HORSE BOOKS A division of Dark Horse Comics, Inc. 10956 SE Main Street Milwaukie, OR 97222 The Evil Within.com TangoGameworks.com BethSoft.com DarkHorse.com International licensing: (503) 905-2377 First edition: October 2014 Digital ISBN 978-1-63008-003-7 MIKE RICHARDSON PRESIDENT AND PUBLISHER NEIL HANKERSON EXECUTIVE VICE PRESIDENT TOM WEDDLE OHIEF FINANCIAL OFFICER RANDY STRADLEY VICE PRESIDENT OF PUBLISHING HICHAEL MARTENS VICE PRESIDENT OF BOOK TRADE SALES ANITA NELSON VICE PRESIDENT OF BUSINESS AFFAIRS SCOTT ALLIE EDITOR IN CHIEF MATT PARKINSON VICE PRESIDENT OF MARKETING DAVID SCROGGY VICE PRESIDENT OF PRODUCT DEVELOPMENT DALE LAFOUNTAIN VICE PRESIDENT OF INFORMATION TECHNOLOGY DARLENE VOGEL SENIOR DIRECTOR OF PRINT, DESIGN, AND PRODUCTION KEN LIZZI GENERAL COUNSEL DAVEY ESTRADA EDITORIAL DIRECTOR CHRIS WARNER SENIOR BOOKS EDITOR DIANA SCHUTZ EXECUTIVE EDITOR CARY GRAZZINI DIRECTOR OF PRINT AND DEVELOPMENT LIA RIBACCHI ART DIRECTOR CARA NIECE DIRECTOR OF SCHEDULING TIM WIESCH DIRECTOR OF INTERNATIONAL LICENSING MARK BERNARDI DIRECTOR OF DIGITAL PUBLISHING

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The Evil Within has gone through many different iterations over the course of development, as I didn't originally intend to make another survival horror game. But after realizing there was quite a lot of demand for one, I felt compelled to respond. At that point, directing another survival horror game became an unwavering mission.

Once we settled on the type of game we were making, we went right to 3-D design, skipping the concept art phase. We started out crafting human-based enemies, revolving around the idea that we, humans, were the scariest creatures of all. However, we learned very quickly that skipping the concept art phase wasn't the most productive process. Balancing the artistic design of horror with an effective game-play system is incredibly difficult in its own right, so it was especially challenging for not only our artists, but our programmers as well.

All of the enemies that appear in the game's world are ferocious byproducts of the human subjects connected to Ruvik's mind by the ghastly neuroinstrument "STEM." The Keeper (or the "Boxman," as we like to call him) is one of the subjects who synchronized the most with the utter madness of Ruvik.

When Ikumi Nakamura joined the art team, she began creating concept art and incorporated painful contraptions, such as barbed wire, to give the enemies a very disturbing look. Her design for the Keeper came about right around the time she started, and her unique taste is very evident in his design.

In addition to the Keeper, I also particularly like Laura's design. She has a very Japanese-horror-influenced appearance and is violent and vengeful. Not only is she strong physically, but she has the strength to make one feel psychologically defeated. Making the player feel frightened by the design of the enemy alone is a very important element in a survival horror game.

In contrast to the enemies, the protagonist, Sebastian, is your ordinary middle-aged detective. Other than the guns and knives at his disposal, he has no supernatural abilities, which was a conscious choice. We didn't want him feeling so strong that it would mitigate the overall horror of the game. Another thing about him is his trench coat: an iconic outfit for a detective that he wears for a short period at the beginning of the game. It's too bad he loses it once he's captured; I wish we could have shown more of him wearing his coat.

Environment art was, for the most part, simultaneously designed and built in 3-D. For that reason, while we don't have a lot of 2-D concept art of the environment to show you, that doesn't mean there aren't a lot of environments to explore and enjoy in the game.

In particular, one of the most memorable scenes in the game takes place in a sunflower field. The barn surrounded by sunflowers near Ruvik's childhood home was the place where he played as a child with his sister Laura, the only person in his family he trusted. It was a special place for Ruvik and Laura, until one day it all changed, becoming the scene of a horrific memory. The fear and terror of our everyday lives suddenly falling apart is very real, and this scene was targeting that emotion specifically. Just to throw in an extra note: in an earlier draft of the story, Sebastian was among the people who set the barn on fire, beginning the sequence of events of the game.

There are two worlds in The Evil Within: The real world, a place where subjects are connected to the STEM system; and the other, a world created by the minds of the subjects connected to Ruvik's brain and STEM. This game takes place in the latter. The setting is quite complex, and at first it may be a bit difficult to get your head around it, but I'm hoping this art book will help you understand the world of The Evil Within a little better. I hope you enjoy it.





THE EVIL WITHIN CREATOR
SHINJI MIKAMI









## SEBASTIAN CASTELLANOS Protagonist (35)

Sebastian Castellanos is a decorated detective of the Krimson City Police Department. His career was on the right track until his wife, a fellow police officer, was killed. Feeling powerless, Sebastian took to drinking, slowly losing his passion for his work, as well as his composure and sense of perspective, and descending into despair. His partner, Joseph, convinced that it was only a matter of time before Sebastian was fired or killed in the line of duty, reported him to Internal Affairs. This cut short Sebastian's career but ultimately saved him from himself.

Sebastian has since returned to the job but is never without his hip flask, and he has not completely patched things up with Joseph. He still feels responsible for the death of his wife and shrugs off any offers of help.

Once trapped within the nightmare, Sebastian realizes that much has been taken from him, broken, lost, forgotten, or wasted away. The very first thing taken from him is his favorite trench coat, given to him by his late wife. Sebastian senses something is deeply wrong. His coat gone, Sebastian is unsure of why, how, or to whom he lost it, but somehow he feels its loss is significant.

"When did I lose sight of what's real?"



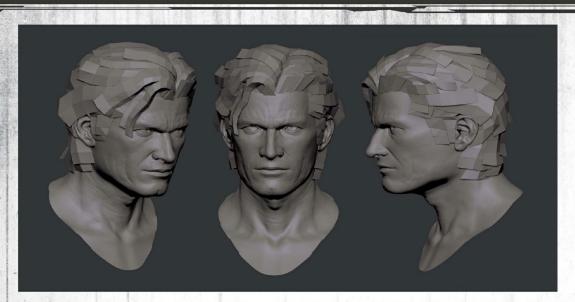
Sebastian's clothing and equipment are old fashioned and the variations in his character design are representative of the changes in setting and his view of the world. His design is an attempt to balance a protagonist who is neither such a tough guy that the player feels no fear, nor such a fearful regular loe that he wouldn't realistically have the skills and take the actions needed to survive.















Sebastian's final design. He has a rough face, which was the modeler's preference.



















The original plan called for Kidman to be introduced as a prisoner, but she was later changed to a rookie detective. Even then, she originally had a history of criminal activity, and that was how she was acquainted with Sebastian. Her design is intended to portray an innocent girl coming into womanhood.

A lot of work went into designing her clothing once she had been changed to a detective. She is a woman who doesn't show much emotion, and a lot of sketches were done focusing on her clothing. As a result, she didn't look enough like a detective in her early outfit designs, so she was put into a simple dress shirt and jeans. This clothing was chosen because blood would stand out against it when she was injured. —Ikumi Nakamura





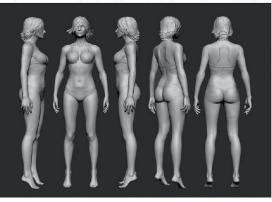
















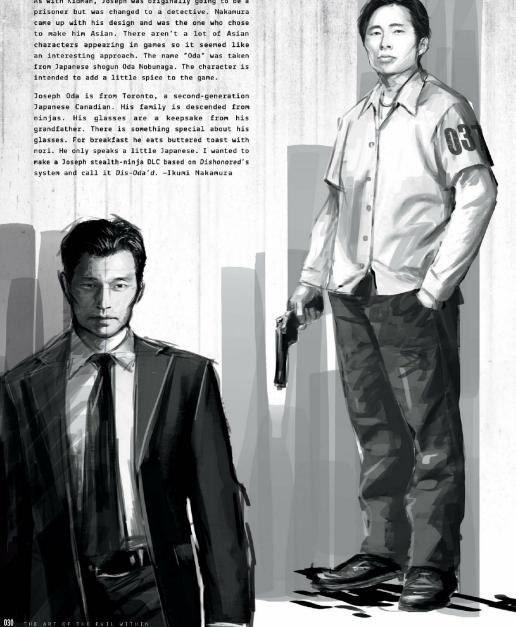
## J O S E P H O D A

Sebastian's steadfast partner of many years. They have opposing personalities, but the contrast works in their favor, although occasionally Joseph has to help keep Sebastian in line. He is kind to others but hard on himself, and he doesn't give up on something once he's committed to it. When Sebastian looked like he was in danger of losing his badge, in an effort to save him from that fate, Joseph took the only choice he thought he had left and reported Sebastian to Internal Affairs.

Joseph is married with one daughter. He dotes on her, but his wife wears the pants in the family.



As with Kidman, Joseph was originally going to be a





In the main game, Joseph THE ART OF THE EVIL WITHIN 033 032 THE ART OF THE EVIL WITHIN













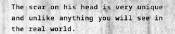


A pivotal character in this game.

He cut off all contact with the outside world after receiving severe burns during his childhood. He is currently working on a secret experiment.

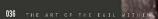
Later on, there will be a fire in the lab located in his basement.

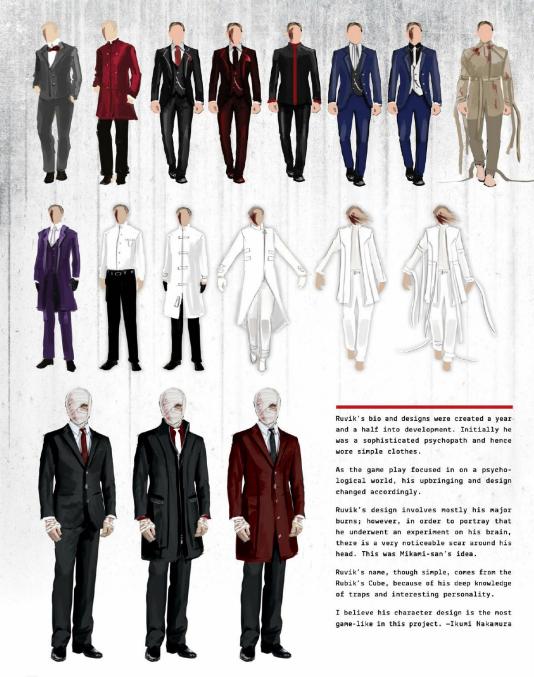
The house completely burns down, but his body is never found.



He is wearing a hood throughout the game, and his true appearance can only be seen towards the end. We're excited to see the reactions of the players when they see it for the first time.







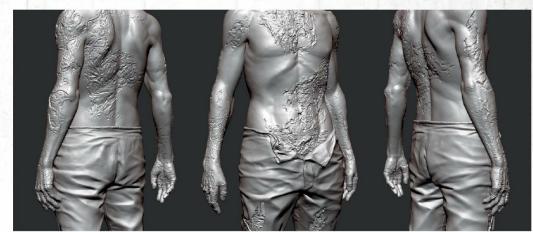














## RUBEN VICTORIANO (10 at the time of the fire)

Ruvik as a child, when he still retained a shred of innocence. At this age he began showing glimpses of his morbid interests, doing things like dissecting small animals.

After a long and intense recovery and rehabilitation for his burns, caused by the village people who hated the Victoriano family, Ruben meets Dr. Jimenez, who changes his life forever.

In his adolescence, he refused skin grafting surgery and stayed locked up in his basement laboratory.





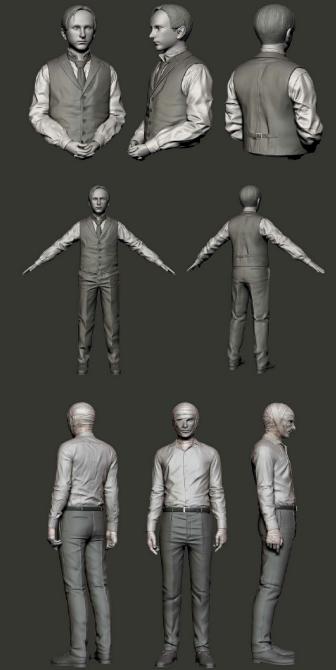
























Tatiana was created as a regular nurse working at a psychiatric hospital. As the details of the game changed, her character was almost cut out. In the end she had a huge comeback when her role was revived and she became a very pivotal character.

Her nonchalant way of speaking and overall demeanor were a hit among our staff. -Ikumi Nakamura

















Originally there was going to be a merchant from whom Sebastian could obtain weapons and things. The merchant started with a human design base. I started with a female merchant and then started adding masks, and tried making the merchant a dwarf-like creature, etc. Ultimately we had the idea that the merchant didn't have to be a person and so, keeping things in line with the game world, we designed it as a mechanical device attached to a chair. At the time Tatinah and been taken out of the game, but I liked her so I had her brought back as the attendant for the chair device. —Ikumi Nakamura

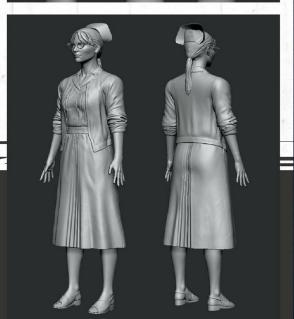






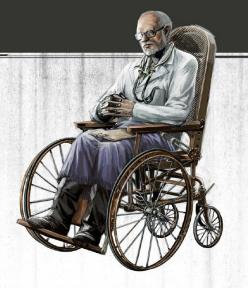








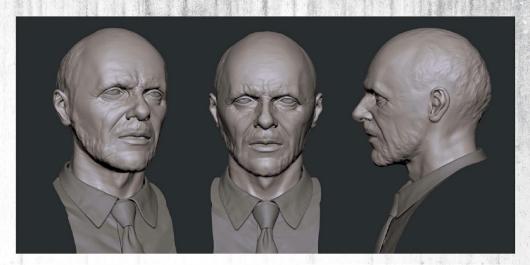


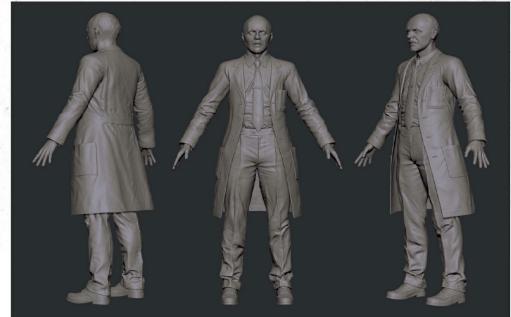


## MARCELO JIMENEZ

Marcelo is a doctor who performed clandestine experiments on the patients of Beacon Mental Hospital, working in collusion with a foreign organization. The organization had him placed as head of the hospital, but he ultimately disappeared under mysterious circumstances.









### LESLIE WITHERS (25)

An inpatient of Beacon Mental Hospital.

Leslie has always compensated for his difficulty communicating by unconsciously emulating the thoughts of others.

His "treatments," which include ongoing experiments, have caused him to be deeply mistrustful of people.

Leslie was abandoned as a child but he does not know this and dreams of the day he will be reunited with his family.











### LAURA VICTORIANO (17 at time of death)

Ruvik's beautiful, generous sister, the only one who understood him.

She died in the fire but saved her brother's life in the process.

In life, she preferred to wear red.













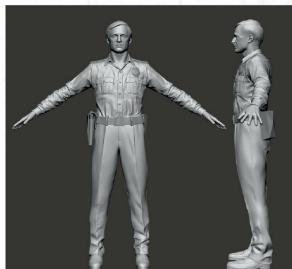
She has the typical long, black hair that all horror fans have become accustomed to. Laura's coloring was meant to contrast with that of Ruvik. We wanted her to look beautiful at first glance but also have an eerie feel when you looked closer. Even after her death, she comes back as a creature to protect Ruvik. There seems to be something more than just fraternal love here.—Ikumi Nakamura





# 0 S C A R C 0 N N E L L Y

A down-to-earth patrol officer. His personality and attitude toward work are very casual and he has no intention of working his way up the ladder.



















There were many characters behind the doors of the closed-off psychiatric hos-









The staff at Mobius have a small role at the end of the game. We sketched a lot of designs, but the gas mask design was used in the end. We were very particular about the diagonal design of their cape and logo. Even the Mobius staff need to look cool! That's the Mobius staff rule! -Ikumi Nakamura









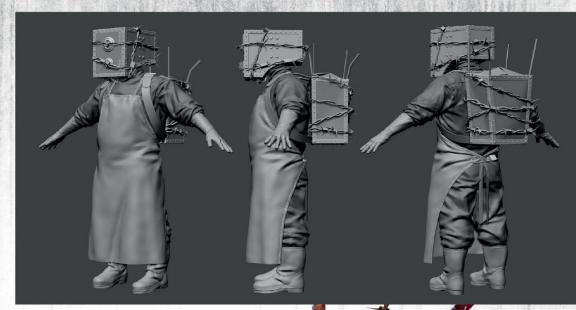












In early development of The Evil Within, there was no cohesive enemy concept to serve as the core of a horror game. The Keeper came about a year and a half into development. In the scenario at the time, there was a part where Ruvik sends Sebastian a safe. Nakamura assumed Mikami was looking for something more psychological and came up with this design. He was nicknamed "Boxman" by the team but he wasn't very well received initially, mainly because the design looked like it was from another horror game. However, from a designer's perspective, intentionally using established designs is a foolproof way to get horror across to the audience. Ultimately the Keeper became a character that changed the look of The Evil Within. If it wasn't for him, The Evil Within would be completely different. Thanks, Boxman!

























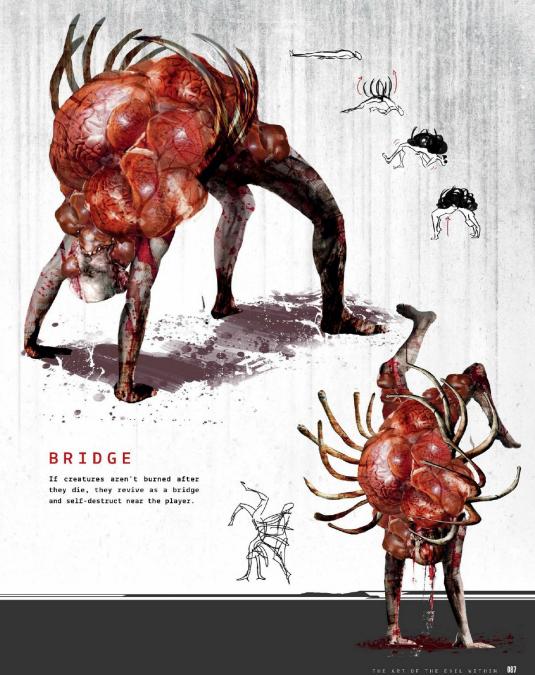








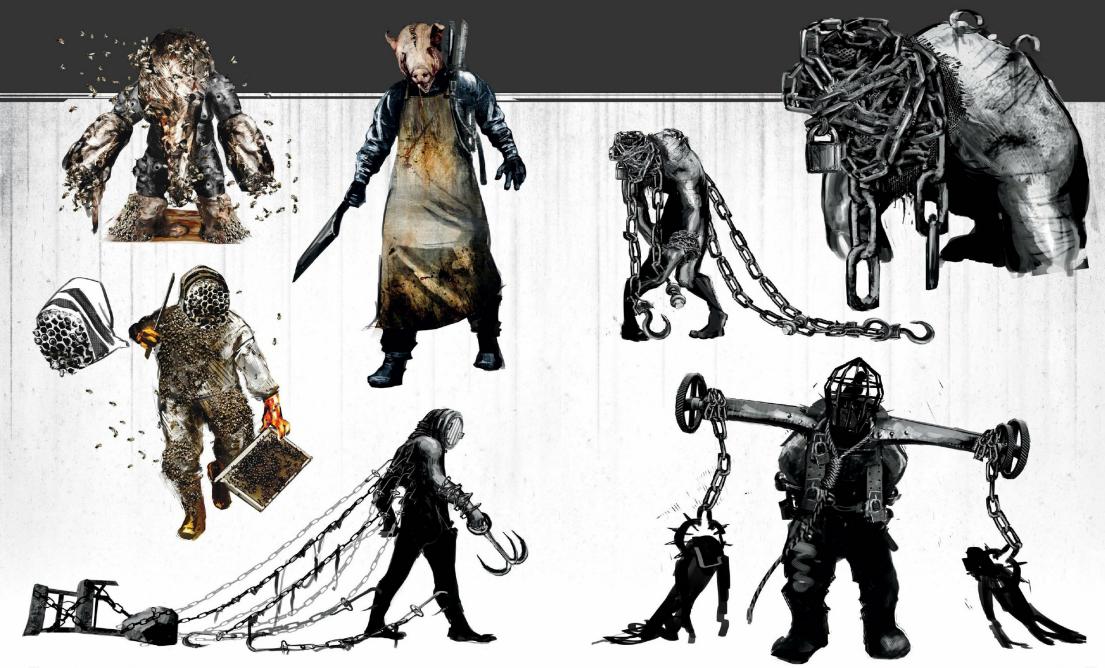


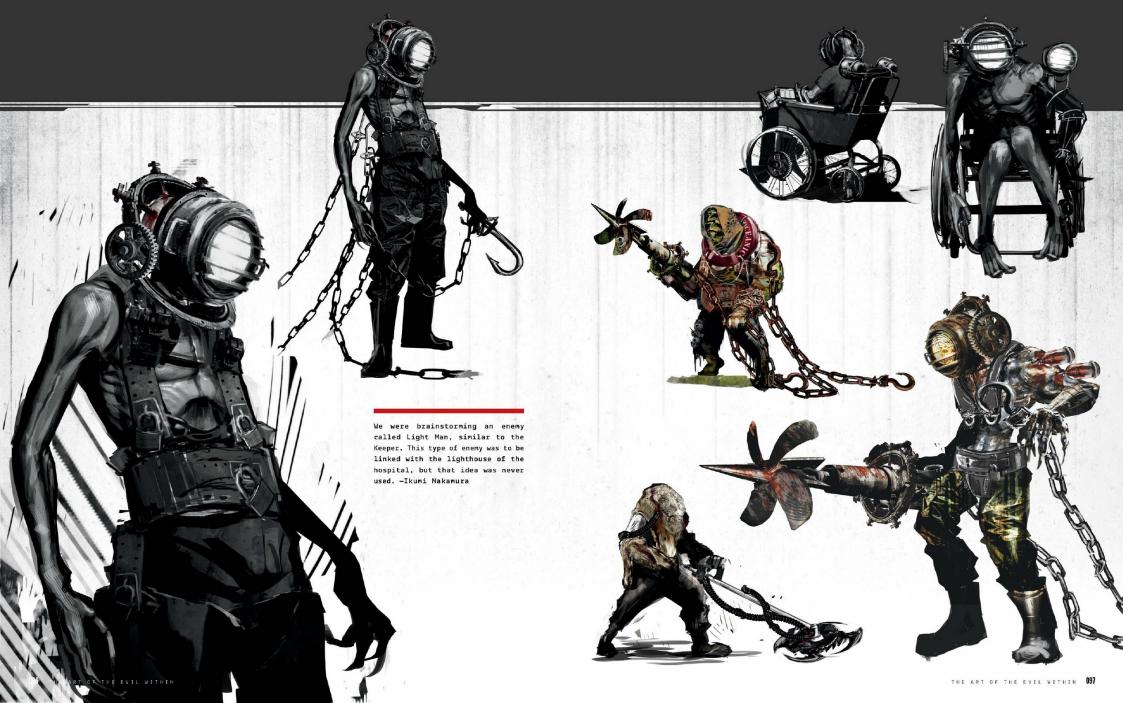














# MR. UNKNOWN

A haunted mutation born when a STEM subject and Ruvik synchronize at an extremely high level. It wears a hood, like Ruvik, and has powers similar to those of Laura's creature form.























# SADIST

A creature born from the mind of a murderer merged with Ruvik's madness. He has lost himself to rage, becoming murder personified.







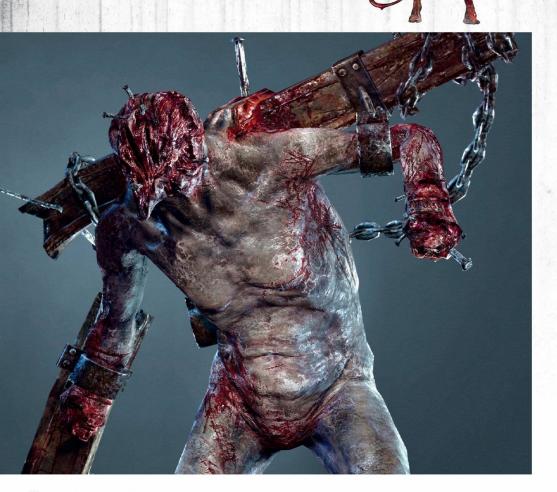


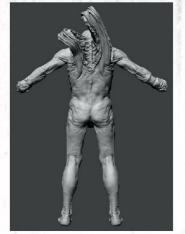




# TRAUMA

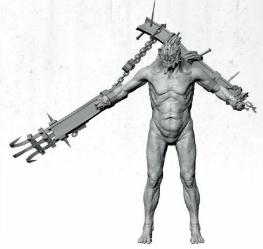
A creature born from Ruvik's concept of death and rebirth, based upon his rejection of the religion his father forced upon him at an early age.

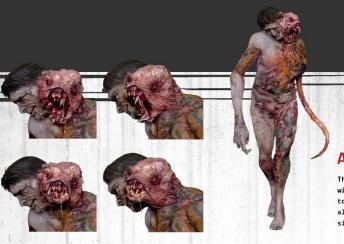












# ALTEREGO

The result of connecting a subject with dissociative identity disorder to the STEM device. The dominant and alternate personalities blend into a single, two-headed creature.

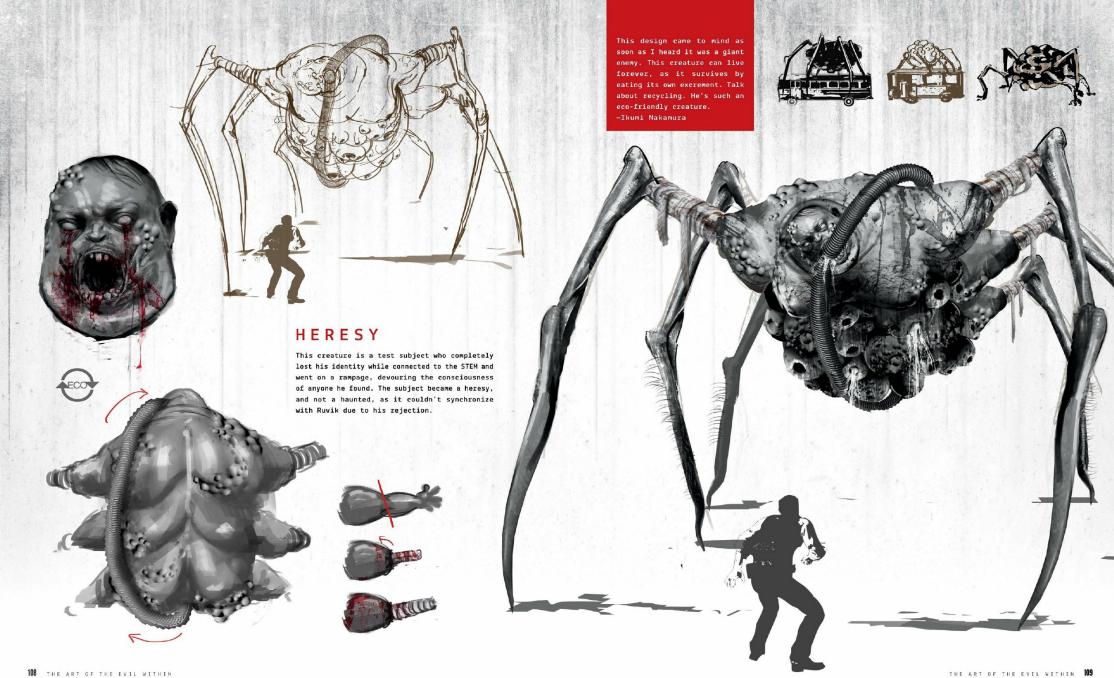












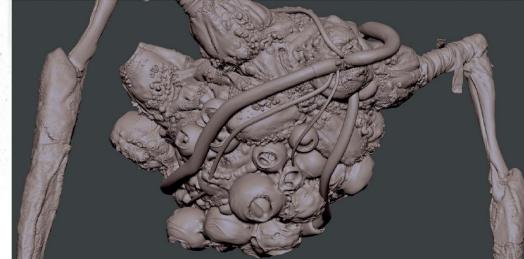




















# QUELL

A creature generated by Ruvik's desire to remain unseen by others. It changes color to blend in with its surroundings and uses its long tentacles to grab the unwary and slay them.

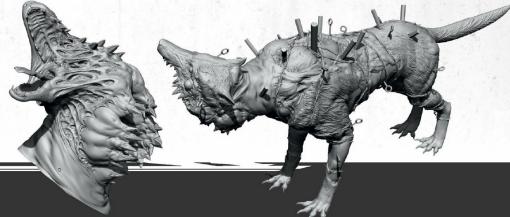


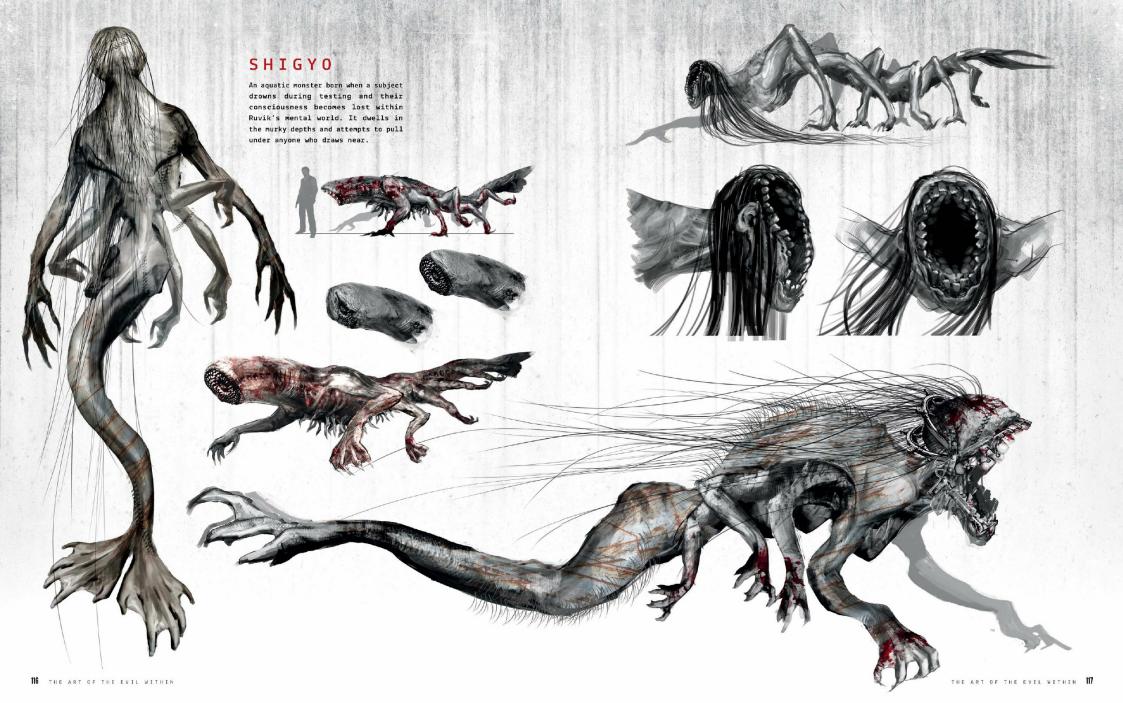
# SENTINEL

The guardian of the church, bred in a cult laboratory beneath the cemetery. It was raised on sacrificial victims and craves human flesh.











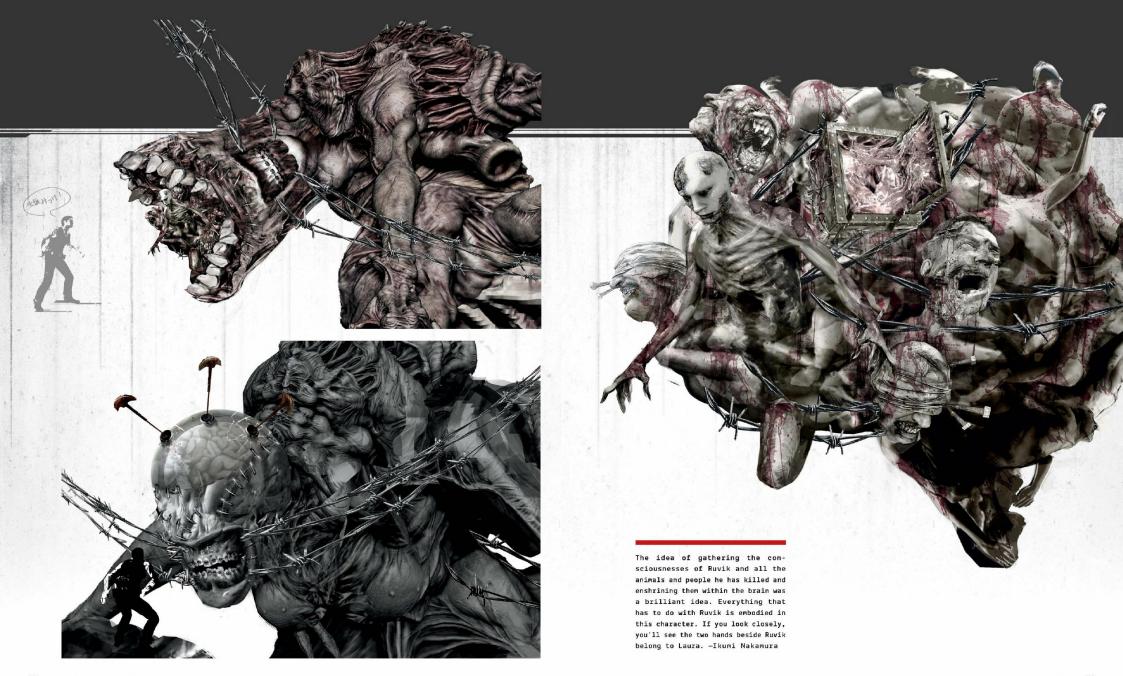




An underwater enemy. The design was based on the idea of a hideous mermaid. The creature was previously a woman who didn't like her crooked teeth. You will notice that she wears braces. —Ikumi Nakamura









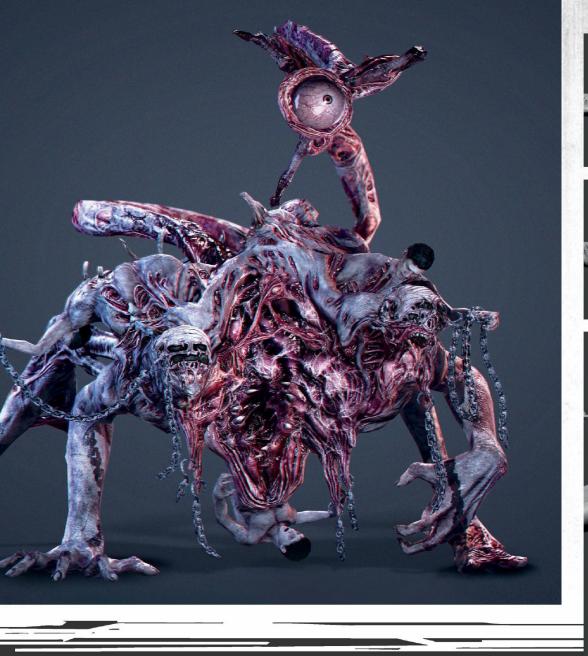


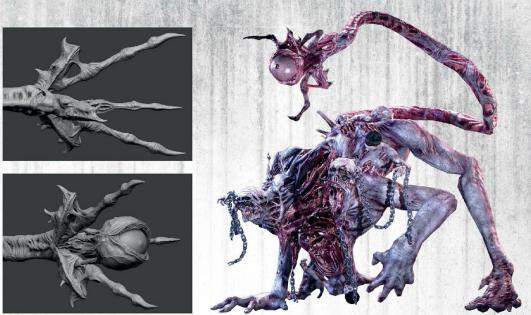






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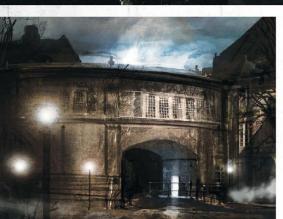


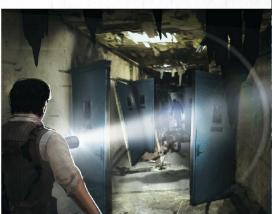










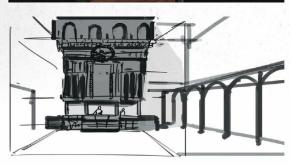






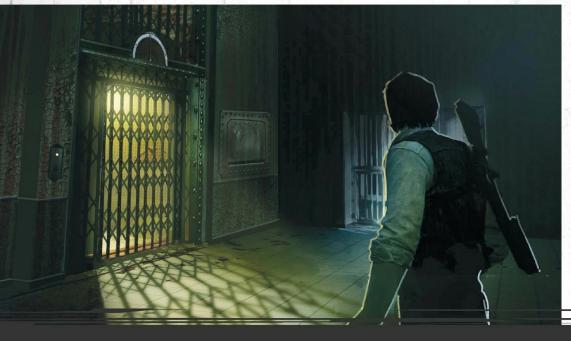


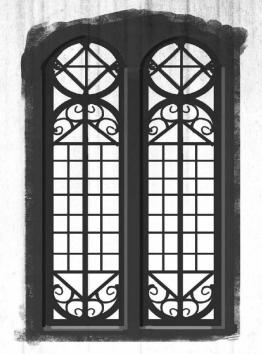


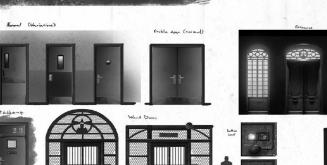




















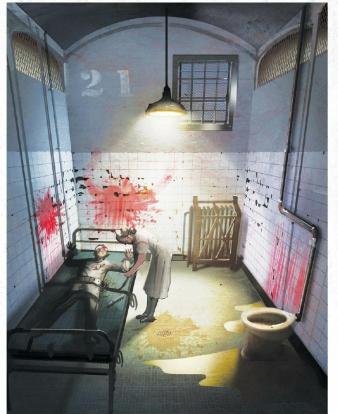
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In the early stages of development, the mental hospital was very large for an explorable area. Because of that, we are left with various designs for each room. —Ikumi Nakamura











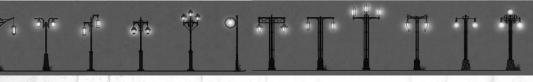






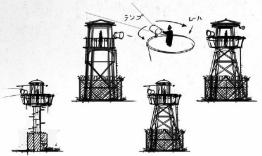








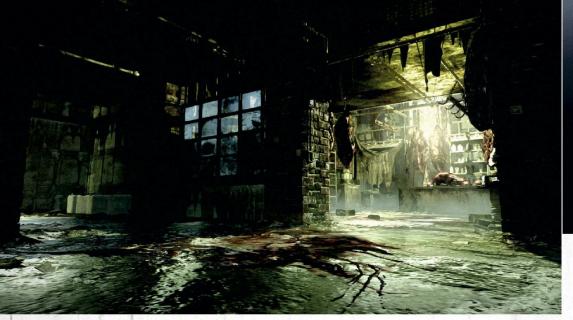




















































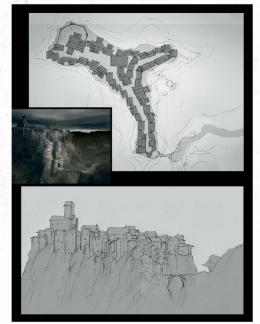










































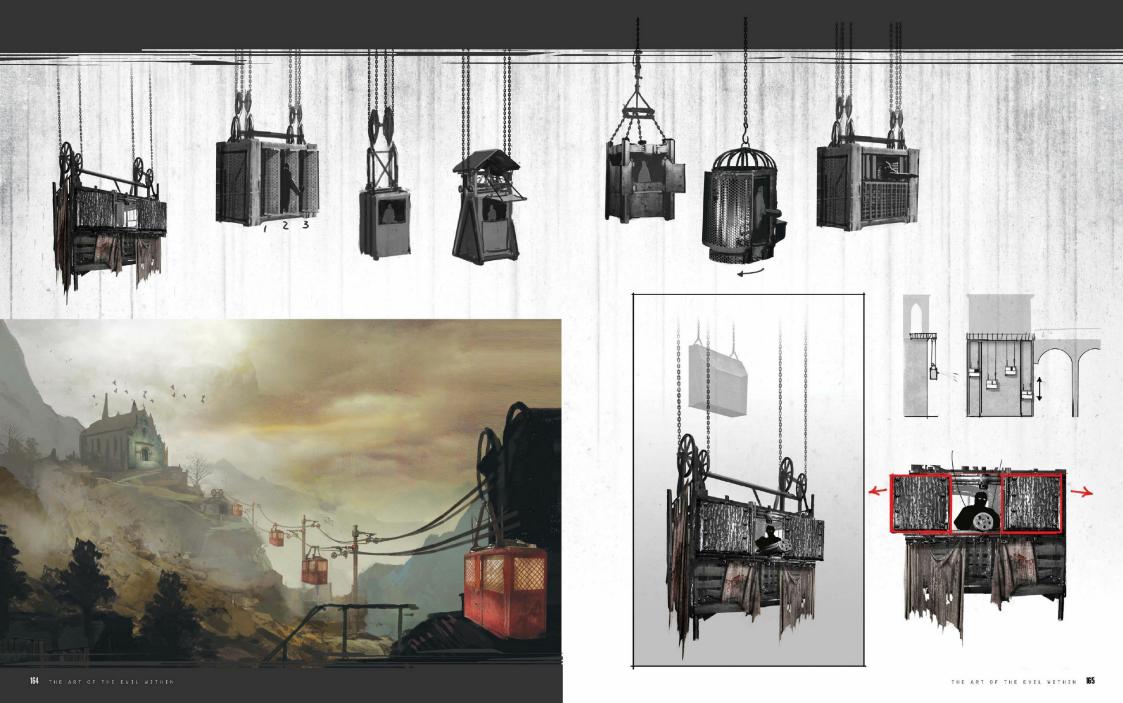




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# MANOR HOUSE

The suburban manor where Ruvik grew up.

This historic mansion was home to a local clan for centuries.

It remained a symbol of exploitation and oppression for local residents, even after its inhabitants mysteriously vanished.

Sebastian experiences the path Ruvik took at this place.

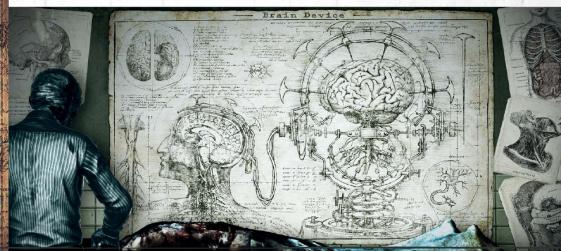


















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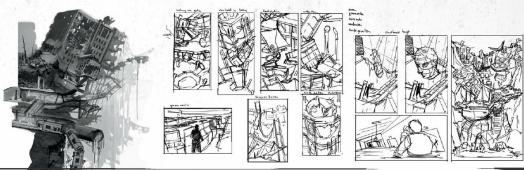


















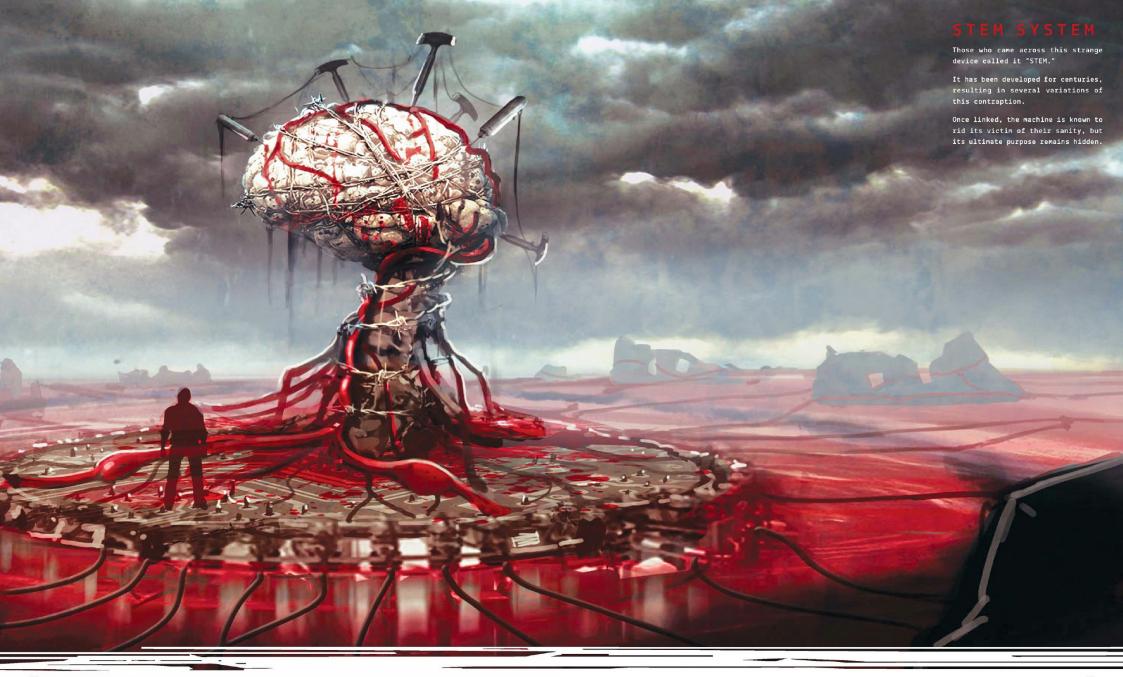


















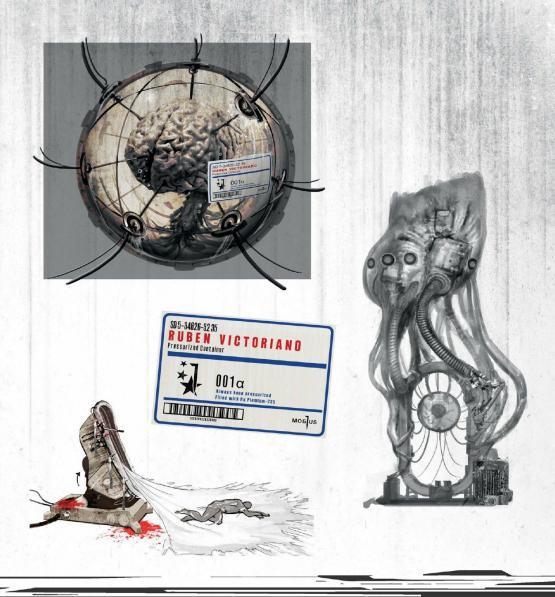




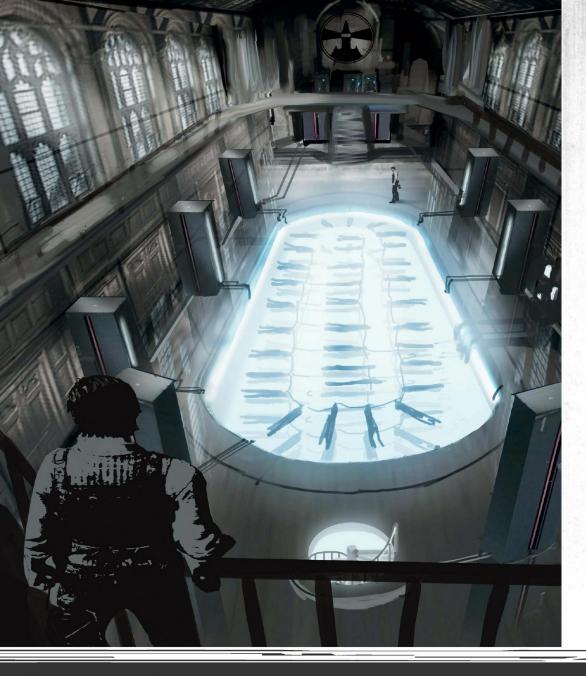








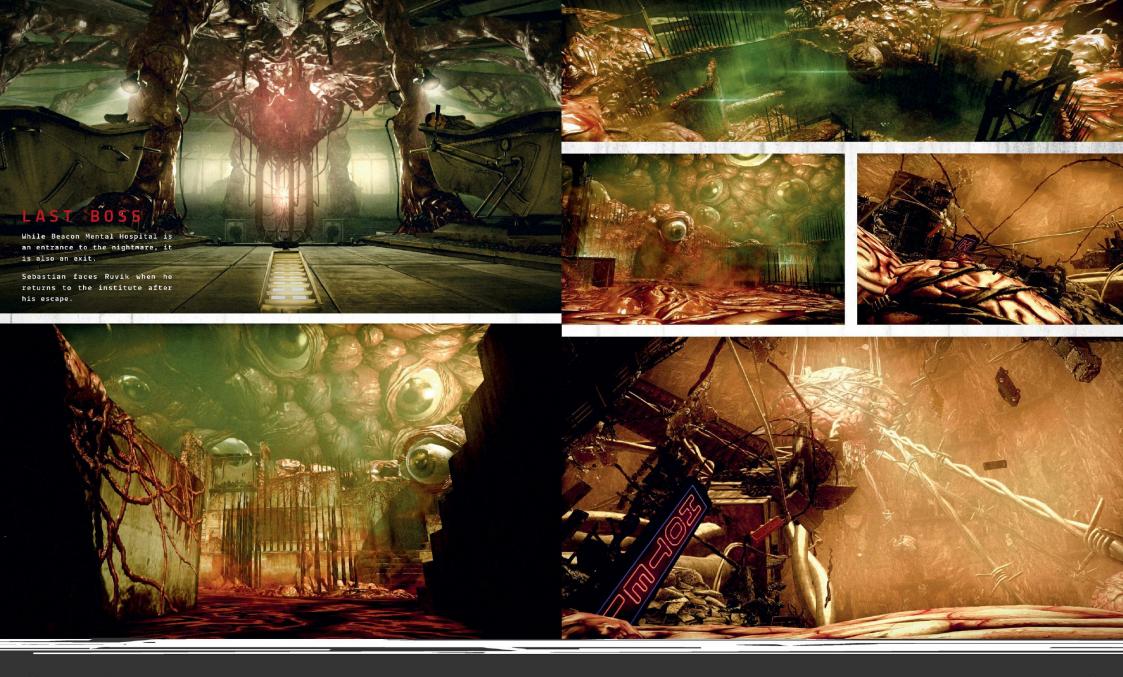








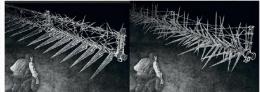
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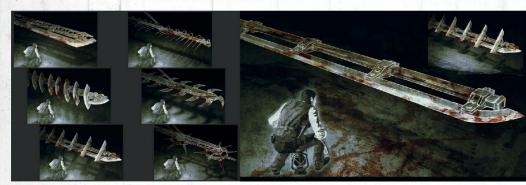


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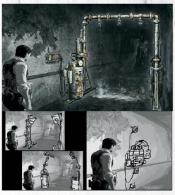












## VARIOUS TRAPS

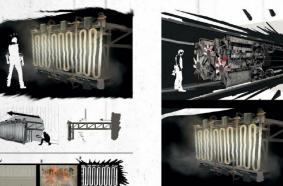
These traps are most likely created by Ruvik.

They bring dread, pain, and death to Sebastian's path.

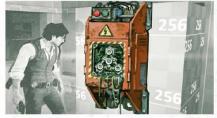
Being too complicated for one man to have created, their construction brings into question their existence in reality.

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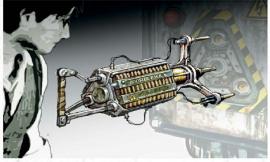


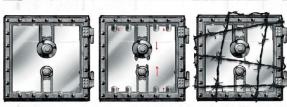




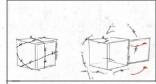






















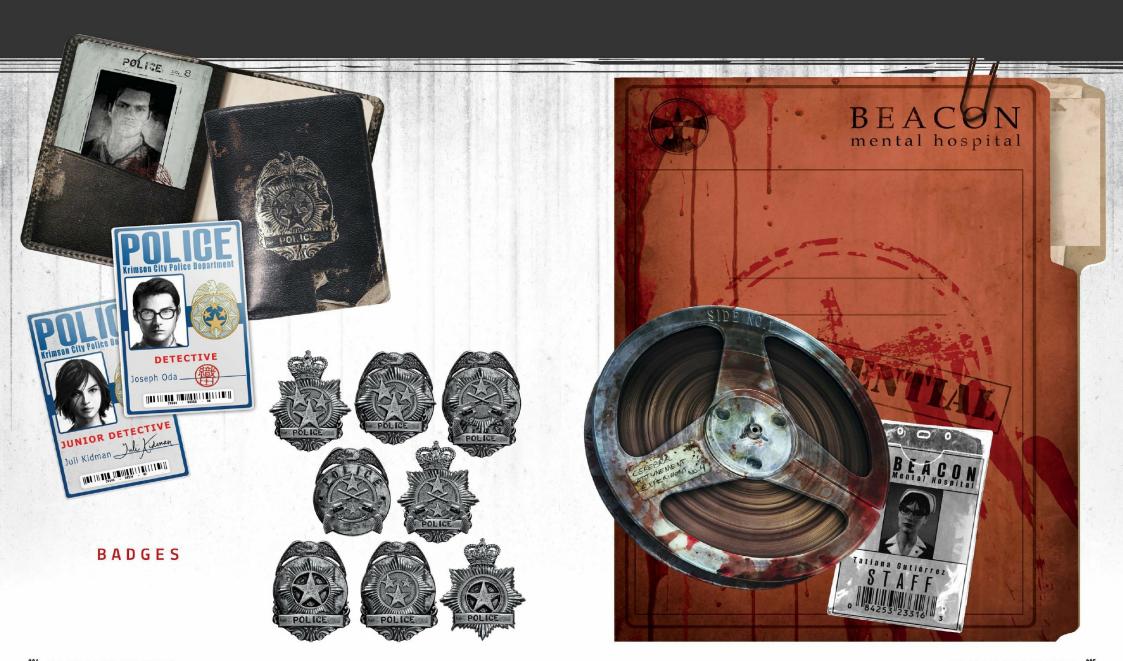








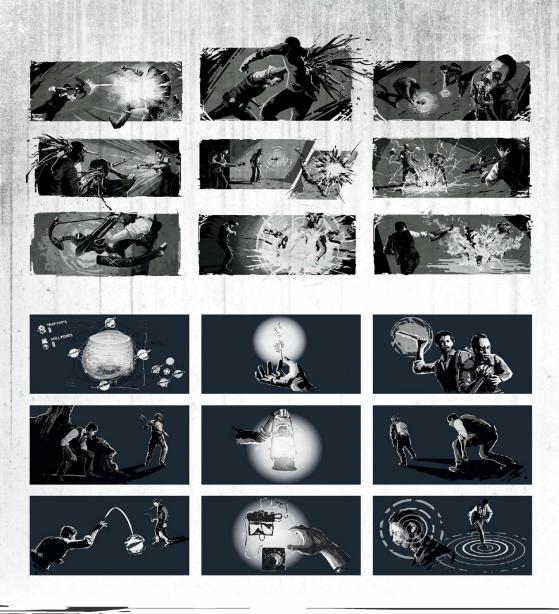


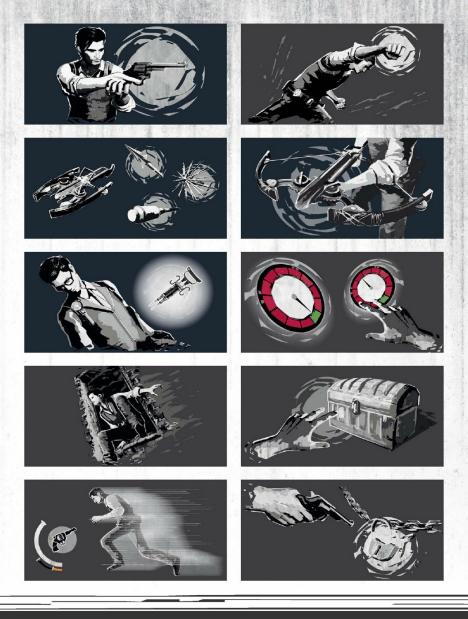






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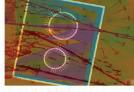




















































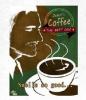












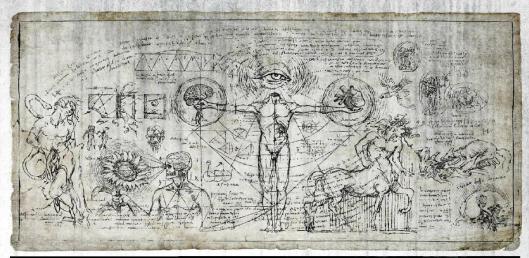




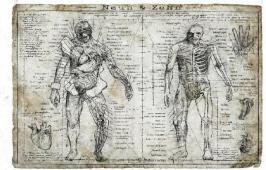


210 THE ART OF THE EVIL WITHIN THE ART OF THE EVIL WITHIN 211

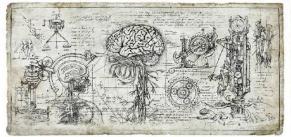


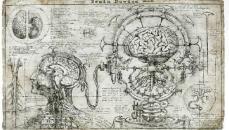




























#### LOGOS

The Evil Within has various groups and organizations. Logos were designed to give each its own identity.





































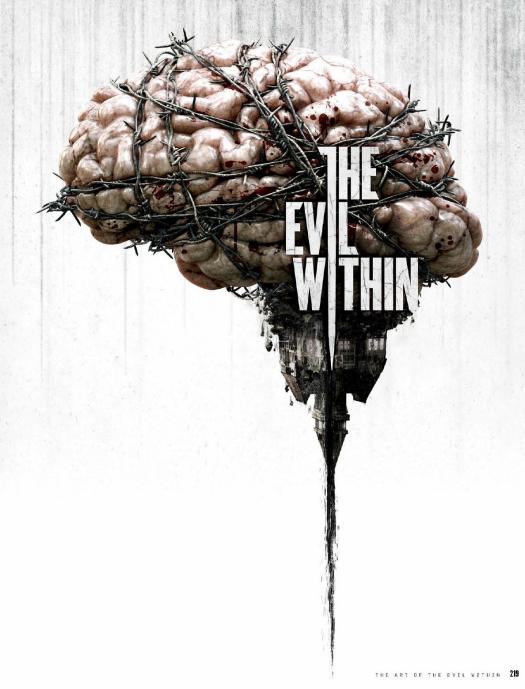




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### ARTISTS

LEAD CONCEPT ARTIST

IKUMI NAKAMURA

CONCEPT ARTISTS
KEITA SAKAI
WARD LINDHOUT
HIROYUKI SHIMAI

LEAD CHARACTER ARTIST
YOSHIFUMI HATTORI

CHARACTER ARTISTS
YOSUKE ISHIKAWA
REIKO HIRASHIMA
SHIN HIDAKA
KAZUYA MATSUMURA
HIROSHI OKAYAMA

THE EVIL WITHIN
ART DIRECTOR
NAOKI KATAKAI



IKUMI NAKAMURA

The Evil Within did not start off as a survival horror game. At one point it was sci-fi, and at another it was more of an open-world game. Creating a new game at a new company is never straightforward. Taking into account what the players wanted from our studio was a big turning point, and that was when Shinji Mikami decided to go back to his roots and create a survival horror game. That was the challenge to the team at Tango.

It has been a long time since we've faced the prospect of making a horror game, but I now realize the depth of the world of horror, regardless of the genre. Reality and horror are inseparable; if you overdesign, you force the player, and without any design the experience becomes less memorable. Just having blood splatters and heads chopped off is not enough. That is only scary for its grotesqueness and is not what we were looking for with The Evil Within. Realizing this idea in the visuals of a video game is incredibly difficult, one of the more difficult challenges game designers face.

The entire team wrestled with determining just what survival horror is conceptually. People are predisposed to reject new things, and each of us has our own fears. I focused on the fact that we feel comfort in the familiar and we remember those things more easily. The real world is full of horror concepts realized by those who came before us. I took inspiration from the interesting parts and started designing. You can say the same about location. Location is very important to the horror genre.

The Evil Within's mental hospital is probably a typical locale, but I thought that typicality was just what made it so appealing. From there we

developed the lighthouse and the creatures which serve as the core for a horror game, and the world of *The Evil Within* took shape. The Japanese horror style has a distinct aesthetic, especially compared with that of the West, and that essence has been infused at pivotal points. I think you can get a sense of that from this art book, though this is not the complete world of *The Evil Within*. There is lots of room for expansion.

As a designer I am proud of my contribution to the creation of The Evil Within and the other worlds that represent Japan.

-Ikumi Nakamura-Lead Concept Artist